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SPECIMENS OF ORNAMENTATION.



No. 1. German Romanesque. Capital from Aschaffenburg Church.

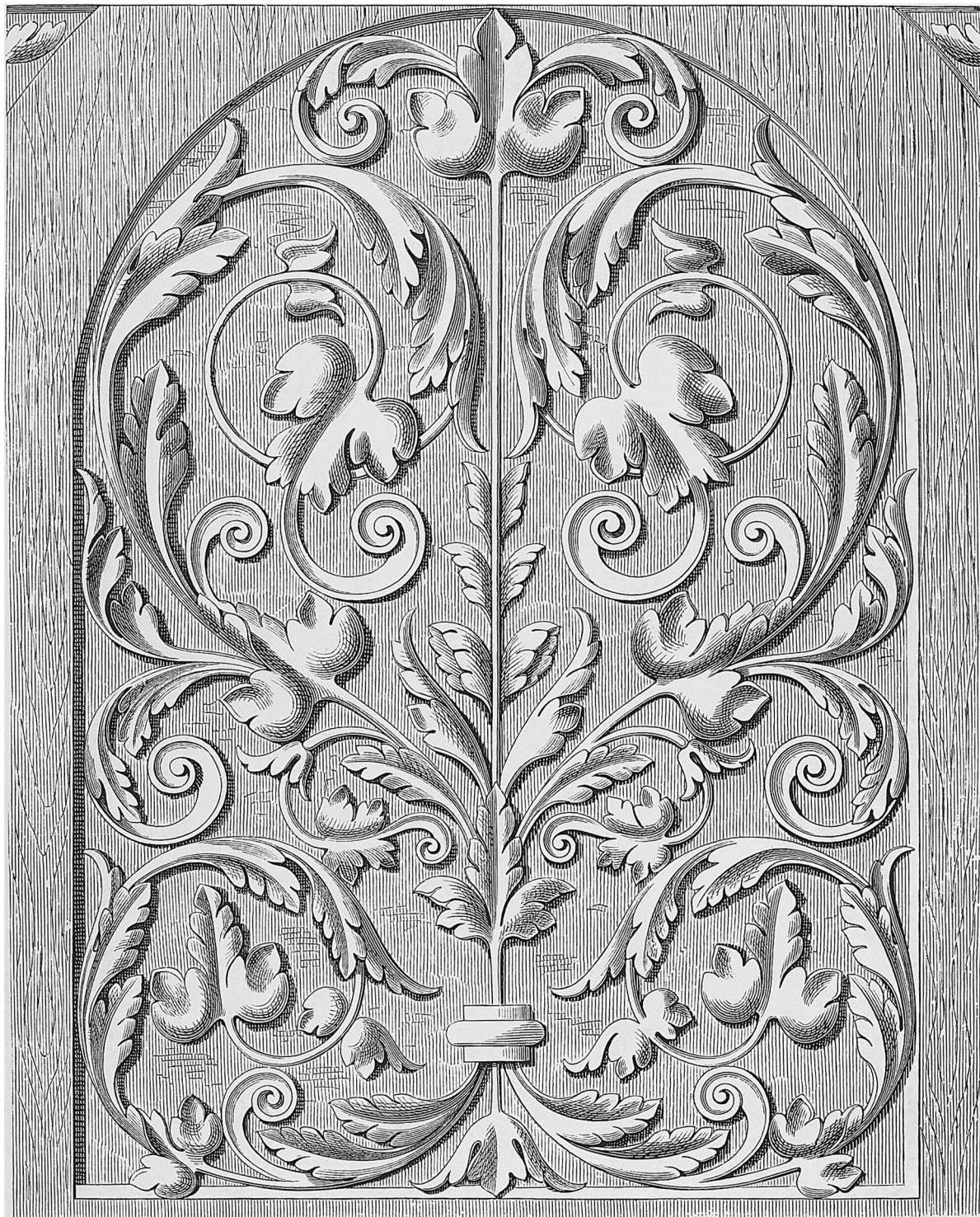


No. 2. German; end of fifteenth century. Surface Ornament forming gold-ground pattern from High Altar of Heilsbronn Monastery.

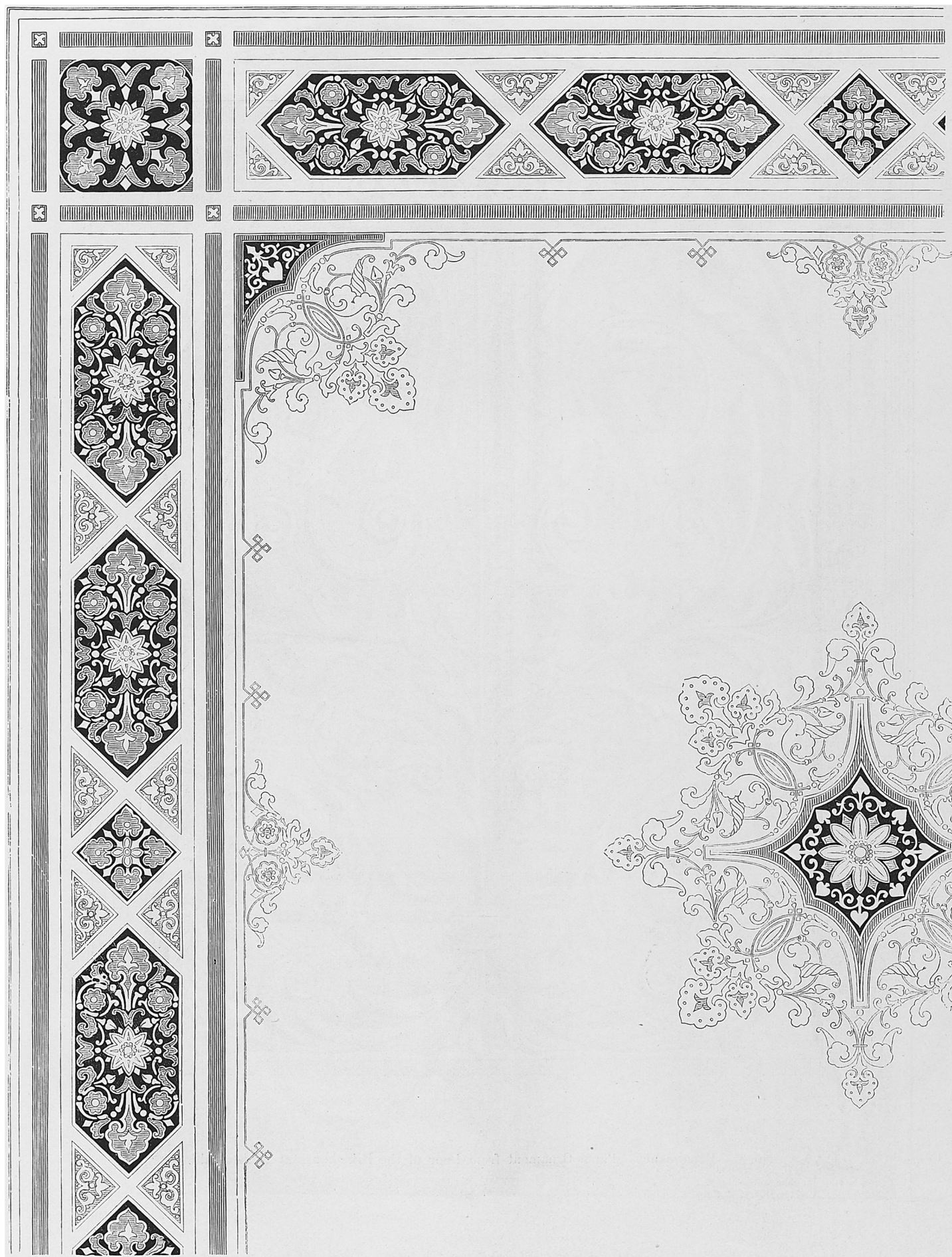


Nos. 3 and 4. German; sixteenth century. Ornaments in low relief from Sepulchral Monument in St. Peter's Church, Munich.

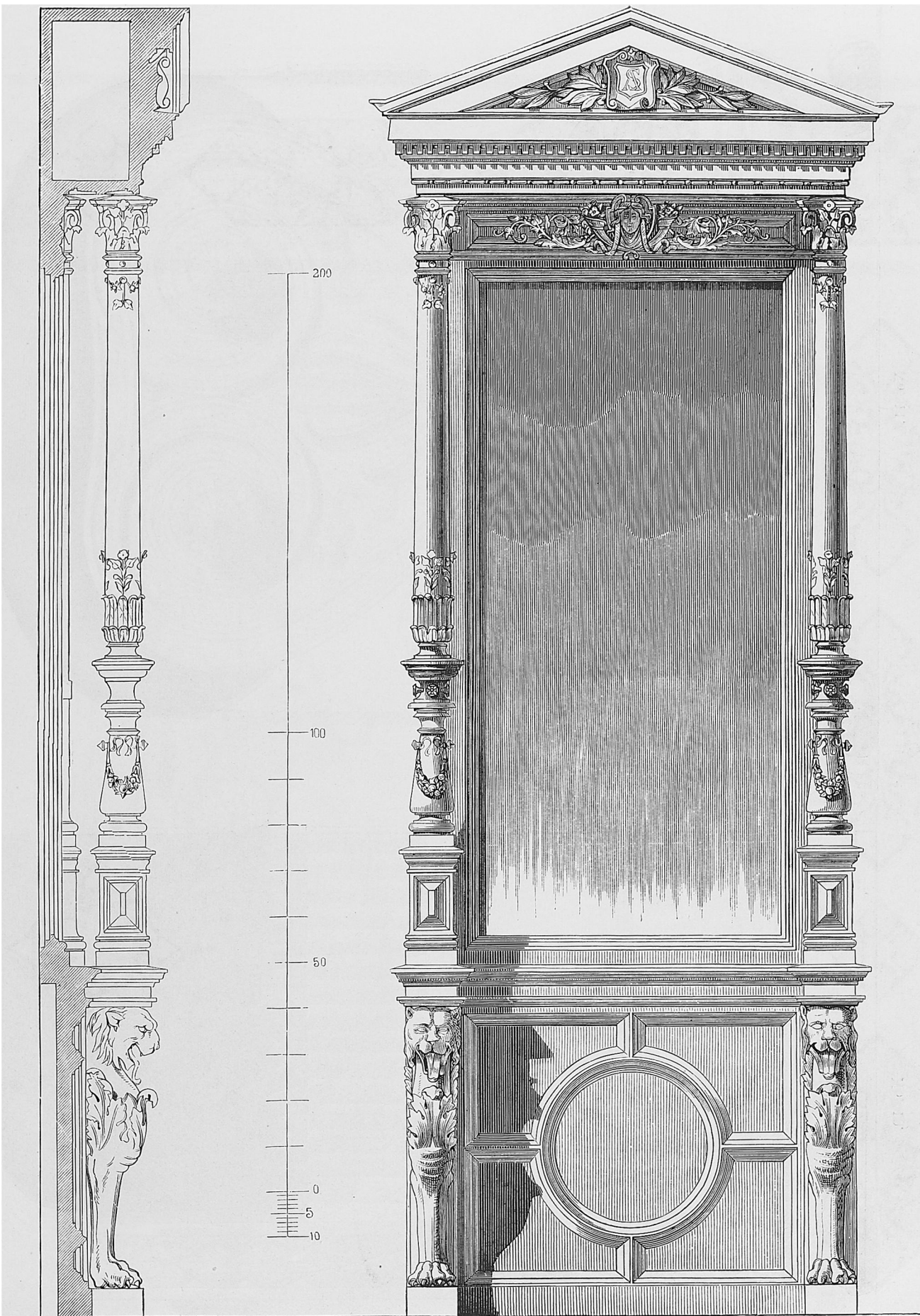
No. 5. Italian; Portion of Bronze Screen in Prato Cathedral. See page 63 of this Part of the *Workshop*.



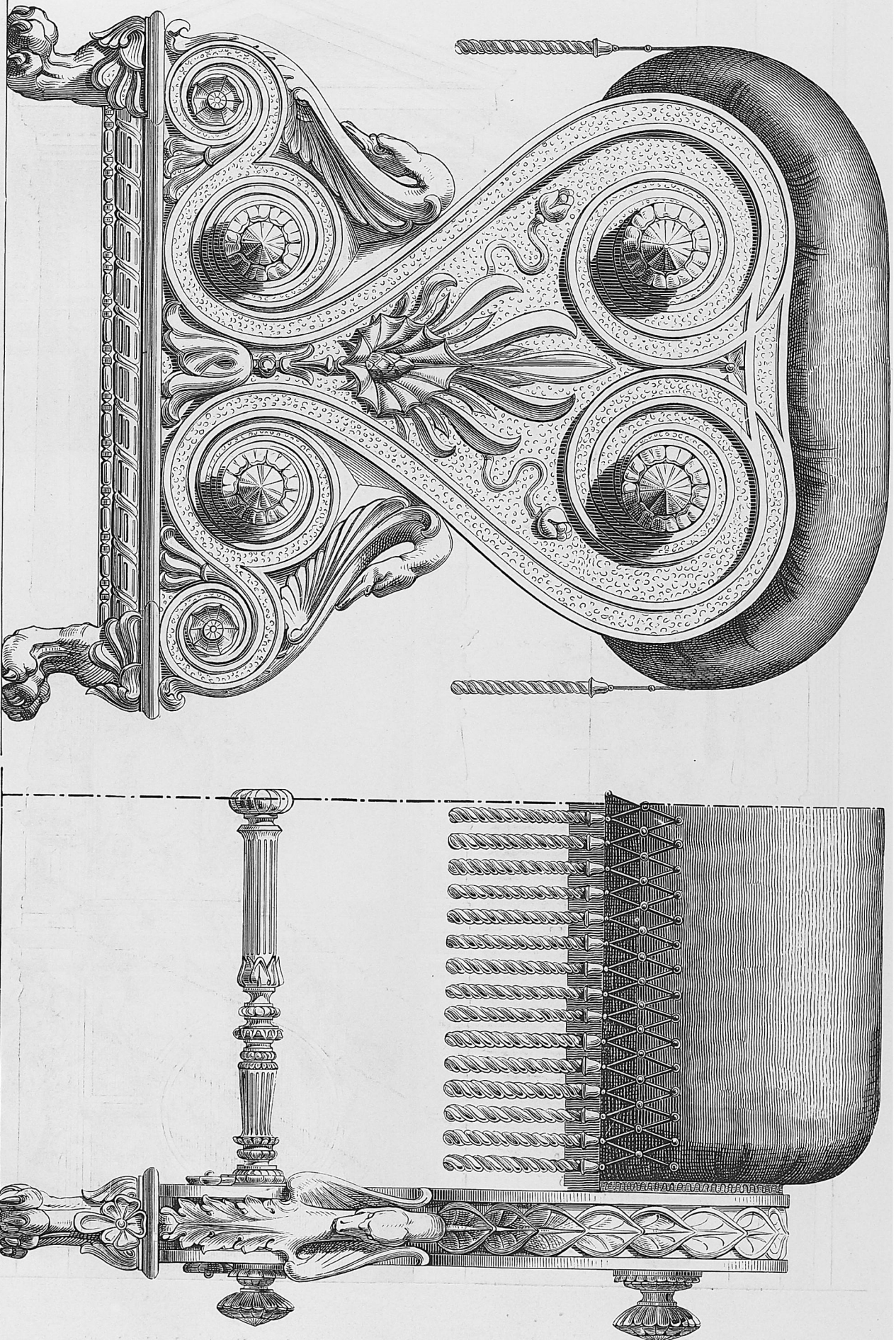
No. 6. Renaissance. Panel Ornament from Door of the Bake-house at Dinkelsbühl.



No. 7. Design of Ceiling by Mr. W. Toifel, Vienna. Borders darkbrown with gold, ornament of frame work red and gold or darkgreen on red ground; ornaments of great central compartment violet faced with gold.
Details Nos. 5—7 of Supplement.



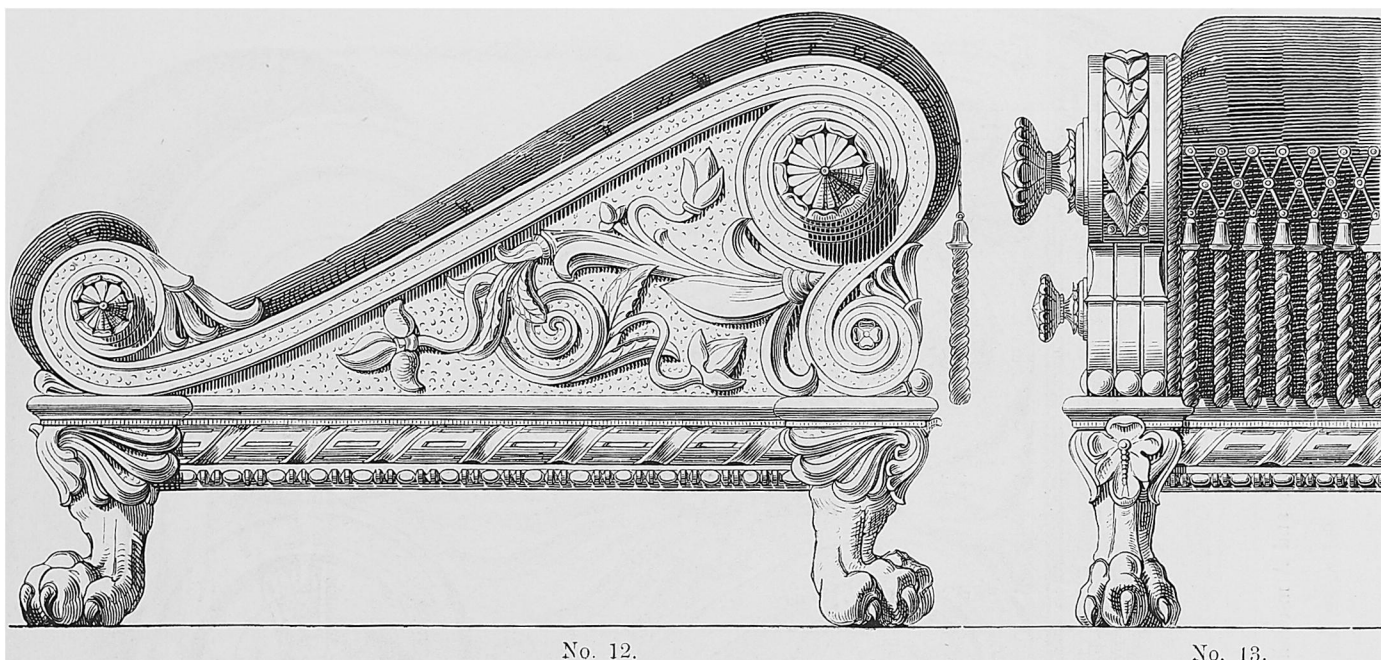
Nos. 8 and 9. Design of Pier Glass by Mr. Alfred Niess, Dresden. Front and side elevations.
Details Nos. 9—11 of Supplement.



No. 11.

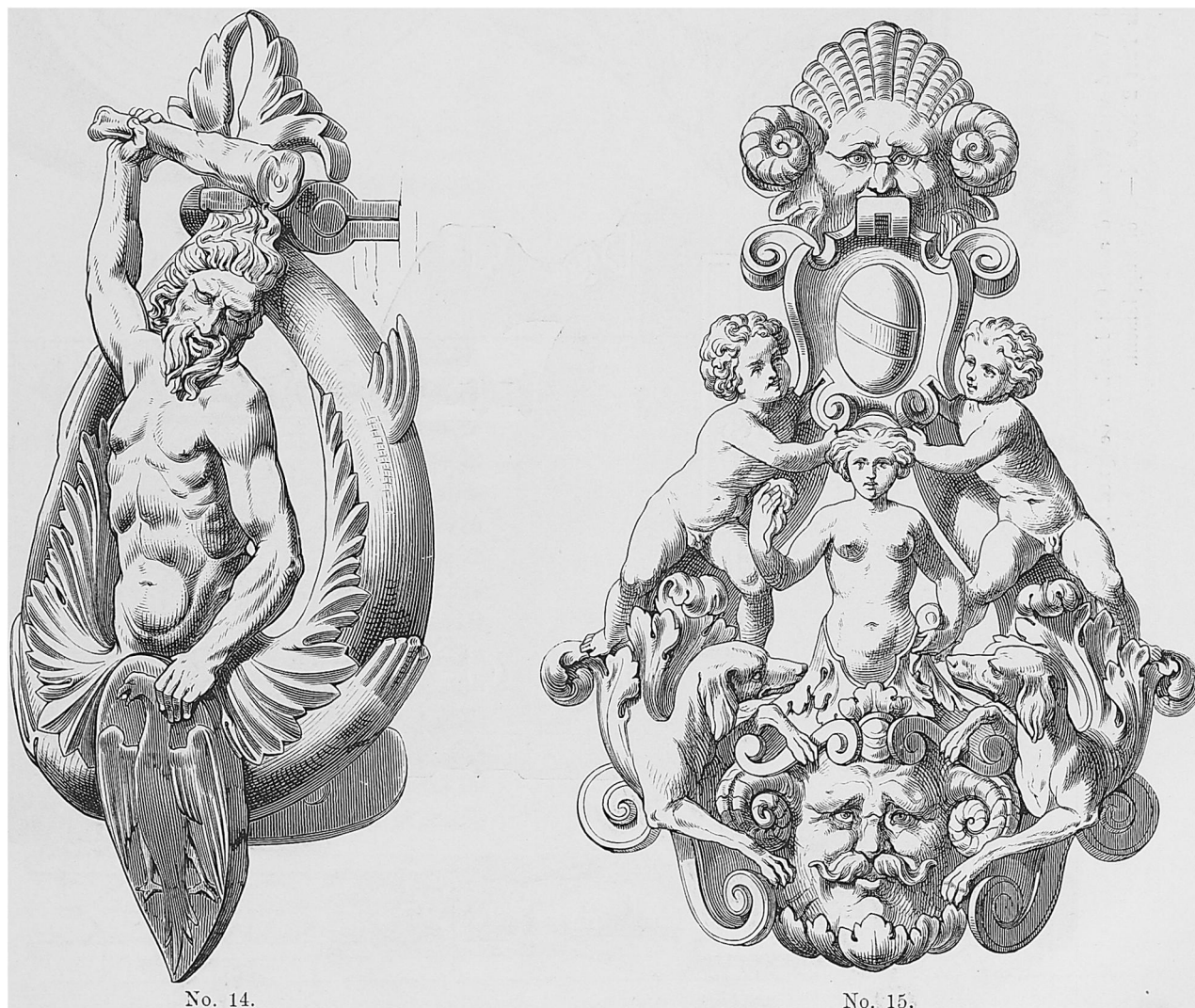
No. 10.

Nos. 10—13. Tabouret and Foot-stool with Details Nos. 1—4 of Supplement by Mr. P. Stegmüller, Berlin.



No. 12.

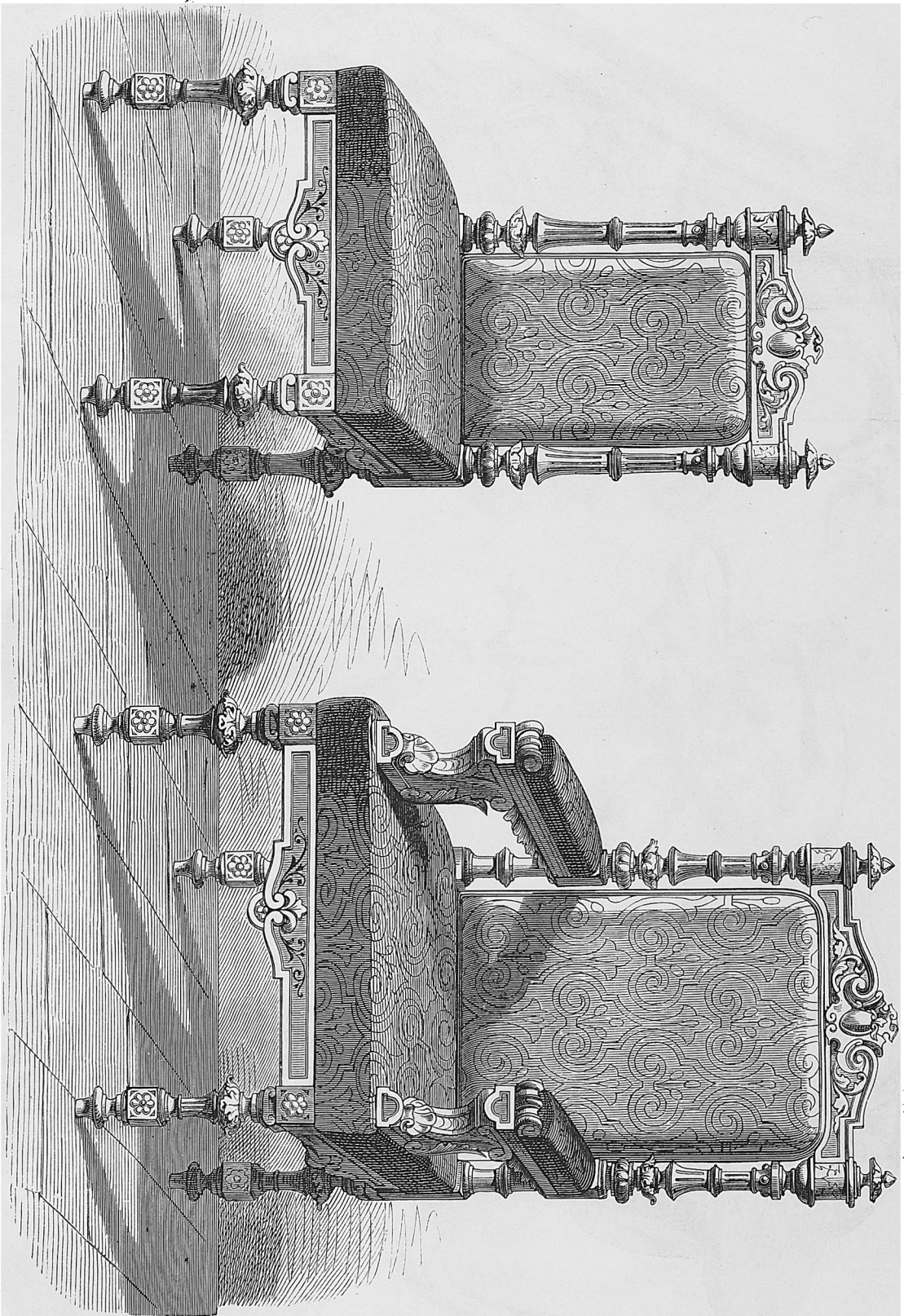
No. 13.



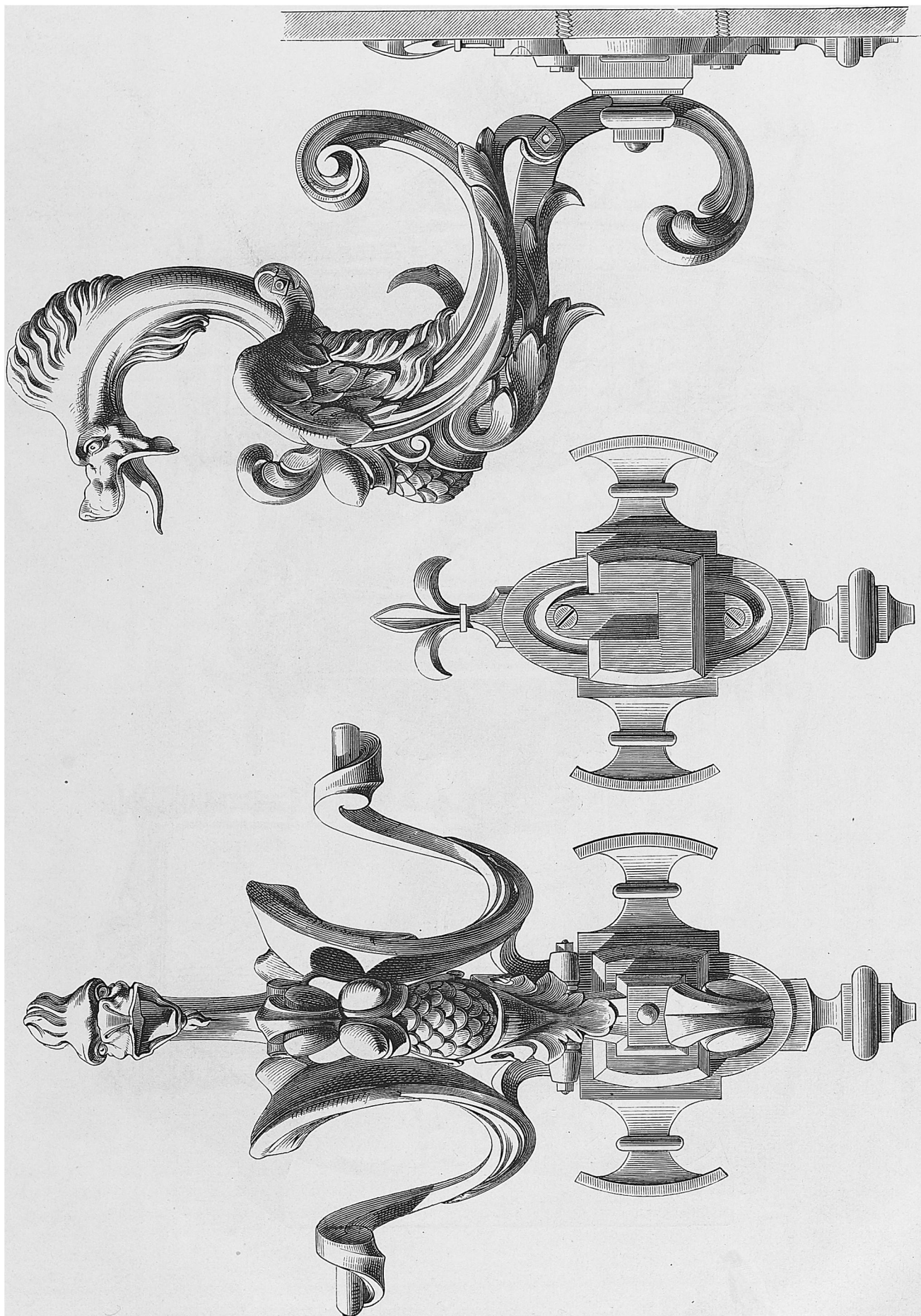
No. 14.

No. 15.

Nos. 14 and 15. Italian Renaissance. Knockers from a drawing by Mr. G. Franco, Archt., and Professor of the Royal Academy, Venice.



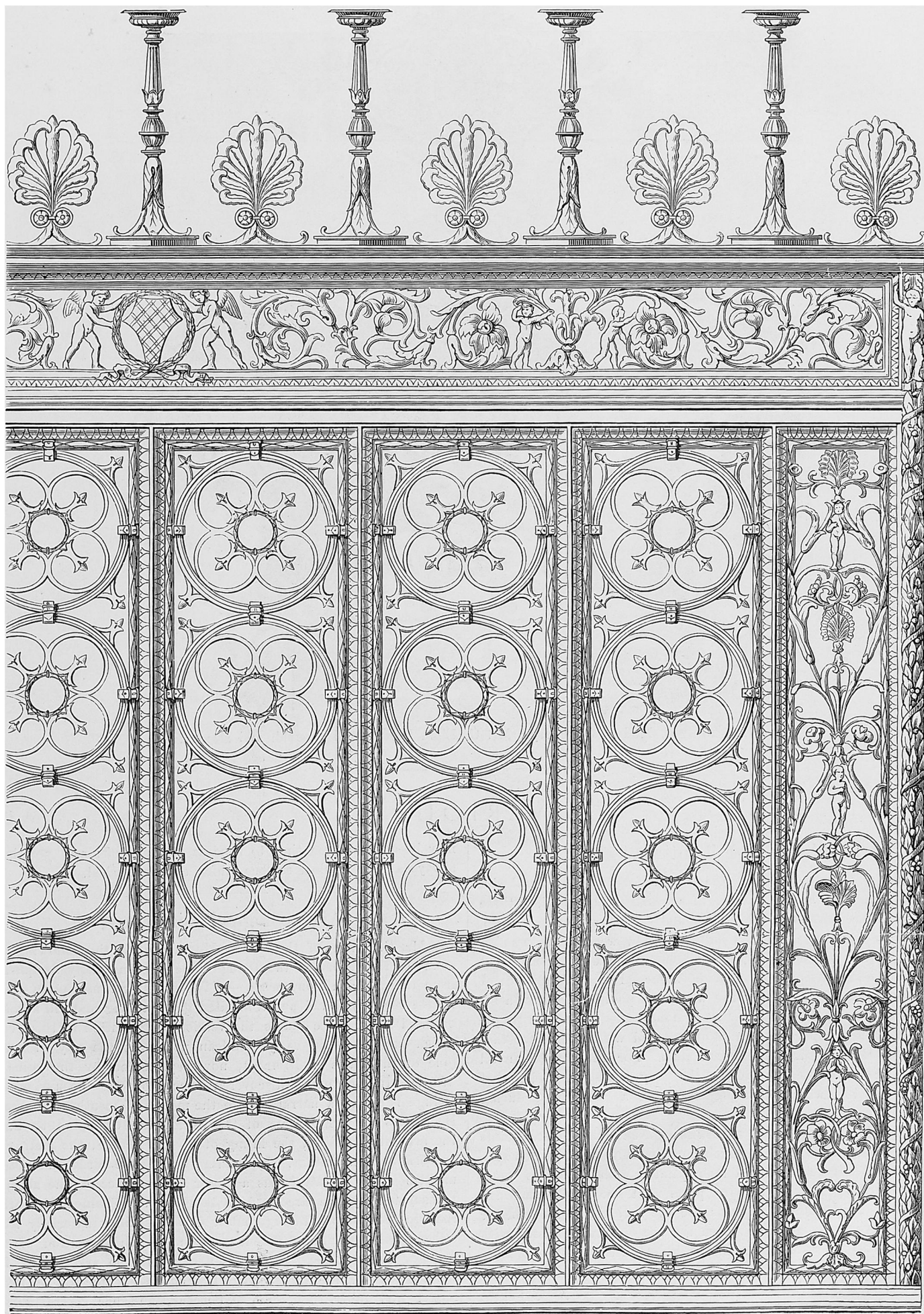
Nos. 16 and 17. Chair and Arm-chair in Stained Wood with Stamped and Gilt Leather, designed by Mr. Le Sieur Jules, Paris.
Details Part 2 Nos. 4—8 of Supplement.



Nos. 18—20. Cast Iron Hat and Coat Stand designed in the style François I. by Mr. R. Pfnor, Archt., Paris.



No. 21. Vase, manufactured by Mr. March, Charlottenburg from the design of Mr. A. Jungermann, Berlin.



No. 22. Bronze Screen from Prato Cathedral from the drawing of Prof. Val. Teirich, Vienna.
Details No. 8 of Supplement.



Nos. 23—25. Modern Jewellery. Mr. G. Ehni, Stuttgart, Havannah and Mexico.

VARIOUS.

Polishing and Painting Floors.

Dissolve three ounces of potash and four drams of catechu in four pounds of boiling water, in an earthen pot. When these ingredients are dissolved, add two pounds of water and boil again, stirring in four ounces and a half of yellow wax with a wooden rod. Continue boiling until all the lumps of wax disappear. Let cool, and add three pounds more of water. In this condition, it is ready for use. By boiling the wax and potash together, a soluble wax soap is formed, so that a floor waxed with this preparation may be swept, but cannot be washed with water, for that would dissolve off the soluble wax soap. For this reason an oil paint is preferable to wax polish, the only advantage being that it dries quickly, while other paints require a long time, during which the room cannot be used.

For painting floors, says the *Building News*, the mineral paints are exclusively used. Paints which contain white lead are too soft, and wear off very easily. If a floor painted with oil colors wears off unreasonably fast, it is sure proof that the paint contained white lead. This generally happens because such colors cover better and are more easily applied. Even the use of varnish boiled with litharge is to be avoided, and one boiled with borate of manganese preferred. As a rule, it should have two coats, but the greatest care should be taken that the first be perfectly dry before the second is put on. After the floor has been painted, in order to give it a polish and make the surface more permanent it is coated with what is called "floor lac" which may be made thus: Dissolve one ounce of shellac in a quarter pound of 80 per cent spirits, and add to the solution one dram of camphor, and strain out the lees in a linen cloth. This lac is used after the paint is dry, and gives more tenacity to the surface. A fresh coat of lac

may be applied from time to time as it wears off, and you have always a fine polished surface which can be washed.

Archæological Discovery.

Mr. G. Smith of the British Museum gives the following account of the record of the Deluge which he has lately deciphered from the Assyrian monuments. — "The cuneiform inscription which I have recently found and translated gives a long and full account of the Deluge. It contains the version or tradition of this event which existed in the early Chaldean period at the city of Erech (one of the cities of Nimrod), now represented by the ruins of Warka. In this newly-discovered inscription the account of the Deluge is put as a narrative into the mouth of Xisuthrus or Noah. He relates the wickedness of the world, the command to build the ark, its building, the filling of it, the Deluge, the resting of the ark on a mountain, the sending out of the birds, and other matters. The narrative has a closer resemblance to the account transmitted by the Greeks from Berosus, the Chaldean historian than to the Biblical history, but it does not differ materially from either, the principal differences are as to the duration of the Deluge, the name of the mountain on which the ark rested, the sending out of the birds, etc. The cuneiform account is much longer and fuller than that of Berosus, and has several details omitted both by the Bible and the Chaldean historian. This inscription opens up many questions of which we knew nothing previously, and it is connected with a number of other details of Chaldean history which will be both interesting and important. This is the first time any inscription has been found with an account of an event mentioned in Genesis.